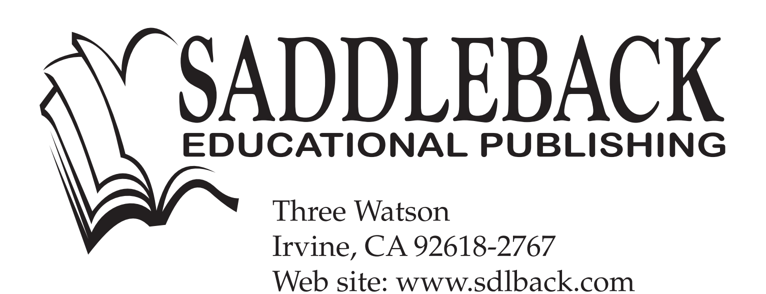
SHAKESPEARE
MADE EASY
The Tempest





SHAKESPEARE
MADE EASY
The Tempest

Tanya Grosz and Linda Wendler



Three Watson
Irvine, CA 92618-2767
Web site: www.sdlback.com

Printed in the United States of America
10 09 08 07 06 9 8 7 6 5 4 3 2 1



Contents



To the Teacher

As any teacher or student who has read Shakespeare knows, his plays are not easy. They are thought-provoking and complex texts that abound with romance, deceit, tragedy, comedy, revenge, and humanity shown at its very worst as well as its very best. In short, to read Shakespeare is to explore the depths and heights of humanity.

The *Shakespeare Made Easy* Activity Guides are designed by teachers for teachers to help students navigate this journey. Each guide is broken into six sections of four activities and one review. At the end of each guide is a final test, a variety of culminating activities, and an answer key. The activities are meant to aid textual comprehension, to provide creative opportunities for the reader to make personal connections with the text, and to help busy teachers gain quick access to classroom-tested and age-appropriate activities that make the teaching of Shakespeare an easier task.

Each regular activity, as well as each culminating activity, can be modified to be an individual or a group task, and the reviews and tests can be used as quick comprehension checks or formally scored assessments. The guides may be used in conjunction with the Barron's *Shakespeare Made Easy* texts or alone. Ultimately, the *Shakespeare Made Easy* Activity Guides are intended to assist teachers and students in gaining an increased understanding of and appreciation for the reading of Shakespeare.



Introduction to the Play

Background to *The Tempest*

The Tempest is generally believed to be the last complete play written by Shakespeare. It is also considered to be the finest of his romance plays. As a dramatic romance, the play includes important romantic features that set it apart from his comedies, as well as his tragedies and histories.

A key component of a Shakespearean romance is the setting. The plays must take place in exotic, distant, and mysterious locations. These fairy-tale locations give the sense almost of a myth. The myth and mystery, while being obviously unreal, compels the viewer to realize that the play's themes and ideas in fact have something to say about everyday life.

A second characteristic of romance in Shakespeare's time was the focus on separation and then reunion of family members. This is often embedded in a story of exile and return, in which the exiled family member is reunited with family and returned and restored to his or her rightful place. This restoration of the family gives these plays importance and delight that is deeper than the love stories of courtship and marriage that are part of Shakespeare's comedies. Shakespeare's romances—*The Tempest* in particular—end with a spirit of hope. There is marriage and restoration, both of which come about through the action of mercy and forgiveness and the joyful intervention of providence.

Another feature of romance is that the characters are not so much fully realized people as they are symbolic. In *The Tempest,* Prospero represents the great artist-philosopher who learns about reconciliation and forgiveness. Caliban represents "natural man"—uncivilized humanity. Many Shakespearean scholars have even argued that Caliban represents the American natives who inhabited the Americas prior to the colonization of America by Europeans. This theory is based on the fact that England was engaged in voyages of discovery and settlement to the Americas. In fact, a letter by William Strachey, written in the early 1600s, details his shipwreck near the island of Bermuda. His description of his experiences emphasized the miraculous survival of everyone on the ship and the beauty and loveliness of the island. These features are evident in *The Tempest.*

Another important component of romance is the spectacle or masque. The *masque* is a show within the play that is accompanied by music, dance, and remarkable visual effects, and it suggests that the supernatural invades and controls human life in order to bring about mercy, forgiveness, and reconciliation. In *The Tempest,* Prospero stages the masques at a banquet in Act three, a blessing dance of the Goddesses for Miranda and Ferdinand's engagement in Act four, and the chess game of Ferdinand and Miranda in Act five. One might also argue that the shipwreck scene in Act one is also masquelike because it is controlled by Ariel. Also, all the victims are miraculously saved from drowning.

Finally, another important aspect of *The Tempest* is the focus on the art of Prospero. Prospero uses his art to impress and control his daughter, to control Caliban and Ariel, to thwart the plots against his life, and to bring about a joyful ending to his exile. Many critics compare Prospero's magical art to Shakespeare's literary art. Both use art to make and control their special worlds. However, at the end of this play, Prospero promises to renounce his art when he returns to Milan. Because *The Tempest* is Shakespeare's final fully written play, *The Tempest* is often viewed as Shakespeare's good-bye to his art, as well.

Synopsis of *The Tempest*

Act one, Scene 1

On board a ship, off the coast of an uncivilized island, there is a fierce storm, complete with thunder and lightning. On board is the crew, along with the King of Naples, Alonso; his brother, Sebastian; his son, Ferdinand; the Duke of Milan, Antonio; the councilor Gonzalo; and others. Antonio and Sebastian swear at the Boatswain, who is only trying to save the ship and is frustrated when everyone does not stay out of the way. Gonzalo, however, jokes that since the Boatswain is likely to be hanged as a criminal, it is not likely he will die by drowning, and therefore they will not drown either.

Act one, Scene 2

On the island, Miranda pleads with Prospero to save the victims of the shipwreck by calming the storm. Prospero assures Miranda that everyone will be safe. Prospero then tells Miranda about the evil scheming of his brother, Antonio, which caused them to be castaways on the island. Prospero admits that while he was Duke of Milan, he grew so engrossed in his study of magic that he neglected his duties. Therefore, his brother Antonio acted in his absence and grew to like the power and money that came with ruling others as the Duke of Milan. In fact, Antonio came to believe he actually was the Duke of Milan. He teamed up with the King of Naples (Alonso) and conspired to kidnap Prospero and two-year-old Miranda and put them on a ship that was in such poor condition that even the rats had left the ship. Miranda asks how they managed to land on the island, and Prospero notes that Providence allowed them to survive, along with food, water, and books that were put aboard the ship by Gonzalo.

Prospero causes Miranda to sleep, and calls for the spirit Ariel. Ariel enters and tells how he "flamed amazement" to everyone on the ship, causing fire, lightning, thunder, and churning of the ocean. Everyone but the crew jumped into the ocean to escape. However, they are all safe and on the island with clothing fresher than before the storm. Ariel has separated Ferdinand from the rest of the group and hid the ship in a nook of the island with the crew magically asleep.

For performing so well, Ariel asks Prospero for freedom. Prospero becomes angry and reminds Ariel how Prospero freed Ariel from a painful, twelve-year imprisonment in a pine tree. Ariel had been placed there by the witch Sycorax

because Ariel would not carry out the evil deeds she requested.

Prospero threatens to imprison Ariel in the pine tree for another twelve years if he does not stop complaining. Ariel swears obedience, and Prospero promises to free him in two more days.

Miranda wakes up, and she and Prospero go to visit Caliban. Caliban calls down curses on Miranda and Prospero, and Prospero says that he will punish Caliban with cramps. Caliban complains that Prospero stole the island away from him since he lived on it first with his mother, Sycorax. He says that Prospero deceived him by being nice to him at first and teaching him language. In response, Caliban showed Prospero all the beauties and benefits of the island. Now he regrets that he did so. Prospero replies that he would have treated him better except that he tried to rape his daughter. Now Caliban is kept safely away from Miranda, and he must fetch wood and make the fires. In disgust, Caliban exits.

Ariel enters with Ferdinand. Ferdinand cannot see Ariel, Prospero, or Miranda. Ariel sings a lovely song that lifts Ferdinand's spirits. He thinks he is the lone survivor of the shipwreck.

Ariel sings again about the drowning of Ferdinand's father. The song is one of transformation, of sea change "rich and strange." Prospero prompts Miranda to look at Ferdinand, and she is enraptured with his appearance.

Ferdinand sees Miranda and is equally attracted to her. He tells her that if she is a virgin and not engaged to anyone else, he will marry her and make her Queen of Naples.

Prospero, not wanting Ferdinand to take Miranda for granted, accuses Ferdinand of being a spy and arrests him. Miranda protests against her father's harsh treatment of Ferdinand, and Prospero tells Miranda she is foolish because all she has to compare Ferdinand to is Caliban. Ferdinand is sad about his circumstances, but if he can see Miranda once a day, it is worth it to him.

Act two, Scene 1

Gonzalo attempts to cheer up Alonso by going over the positive things that have happened since they left Naples. While he speaks, Antonio and Sebastian mock all his words. Nevertheless, Gonzalo asserts that their clothes are as good as new, even though they have swum to shore. Alonso rejects any comfort and says he wishes he had never started the trip in the first place. He mourns the death of his son. Francisco offers a word of hope, reporting that he saw Ferdinand swimming steadily to shore. However, Alonso is sure that Ferdinand is lost. Sebastian reminds Alonso that it is his own fault they are in this situation because everyone begged him not to marry his daughter, Claribel, to a Tunisian. Gonzalo reproves Sebastian for making Alonso feel worse than he already does. Then Gonzalo imagines the ideal world he would create on the island if he were in charge. Sebastian and Antonio continue to mock him, and Alonso asks Gonzalo to be quiet.

Ariel enters and puts everyone to sleep except for Alonso, Sebastian, and Antonio. Alonso fights sleep until Antonio and Sebastian offer to guard him while he sleeps. Antonio tells Sebastian that he should consider being King

of Naples since Ferdinand is most likely drowned and his sister Claribel is too far away in Tunis to do anything if her uncle becomes King. Sebastian agrees to murder his brother, and they both draw to kill Alonso and Gonzalo. Right before they act, however, Sebastian wants to talk further.

Ariel enters and wakes up Gonzalo. The rest of the group awakens to find Sebastian and Antonio with their swords out. To dispel any suspicion, they pretend that they were preparing to defend the King against a pride of lions. The others believe them, and they continue to search the island for Ferdinand.

Act two, Scene 2

Caliban enters carrying wood. He is calling curses on Prospero for the tortures that he experiences. Trinculo, the jester, enters, and Caliban hides under his own cloak because he thinks Trinculo is a spirit sent by Prospero to torment him. Trinculo is worried about a storm cloud bringing in a wild storm, so he climbs under the cloak next to Caliban.

Stephano, the King's butler, enters, and it is obvious that he is drunk as he sings a sailor's drinking song. He sees Caliban and Trinculo under the cloak and assumes it is a monster of the island with four legs. Caliban cries out, afraid of more torments. To calm down the monster, Stephano gives it a drink from his bottle. Trinculo recognizes Stephano's voice and calls out to him. Stephano pulls Trinculo from under the cloak. They talk about how they survived the shipwreck. Caliban thinks that the alcohol is from the gods and that Stephano and Trinculo are the men in the moon. Caliban continues to get more and more drunk, and he finally swears his allegiance to them and promises to show them all the wonderful features of the island. Caliban sings a song of freedom and joy now that he is out from under the rule of Prospero.

Act three, Scene 1

Ferdinand enters carrying a log. He expresses a positive attitude about this labor because he can be near Miranda even though Prospero is a tyrant. Miranda enters, but neither Miranda nor Ferdinand can see Prospero hiding some distance away. Miranda begs Ferdinand to stop carrying the wood and to sit, rest, and talk with her. Ferdinand replies that he must finish his task by the end of the day, and so he cannot rest. He asks Miranda for her name, and she tells him, even though Prospero has forbidden her to do so. Prospero is happy that they are falling in love. Ferdinand compliments Miranda and tells her she is the most beautiful lady he has ever met, and Miranda says she could not imagine anyone more handsome than Ferdinand. They then declare their love for each other and promise to marry.

Act three, Scene 2

Stephano, Trinculo, and Caliban have been drinking from the barrel of alcohol that washed ashore. Caliban worships Stephano, but he does not trust Trinculo. Trinculo verbally abuses Caliban, calling him a "debauched fish." Caliban convinces Stephano to overthrow Prospero and gain control of the island.

However, Ariel intervenes by using his voice to mimic Trinculo, accusing Caliban and Stephano, in turn, of lying. This enrages Caliban and Stephano, and they ask Trinculo to move away from them. Caliban lays out a plan to kill Prospero while he is sleeping and to burn his books. Then Stephano can make Miranda his queen and rule the island with Caliban and Trinculo as viceroys.

Ariel promises to convey this plot to Prospero. Then, to distract Stephano, Trinculo, and Caliban, he plays on a flute and a drum. The music scares them at first, because they cannot see who is playing. However, when Caliban says that this kind of music is common to the island, they agree to follow the music.

Act three, Scene 3

Gonzalo asks that they rest from searching for Ferdinand. Alonso agrees to take a break since he has given up hope of finding his son alive. Sebastian and Antonio agree to murder Alonso that very night while he is asleep, since everyone will be tired and will not be vigilant in protecting the King.

Prospero invokes a magical show in which spirits lay out a banquet and invite the group to eat. Then, the spirits magically disappear. The group is astounded by the display, and all assume that these spirits are people of the island.

Reluctant at first, they decide to eat the food, but Ariel, who is dressed as a Harpy—a bird-woman monster—interrupts them. Ariel accuses them of deposing Prospero, and that is why they are shipwrecked on this island and why Alonso has lost his son. Ariel disappears to the sound of thunder. Then the spirits return and carry away the banquet.

Prospero compliments Ariel on his work and goes to visit Miranda and Ferdinand. Alonso goes off in deep despair, since he thinks that Ferdinand is dead because of his betrayal of Prospero. Sebastian and Antonio go off to fight the spirits with their swords. Gonzalo and the rest follow to try to keep the other three from harming themselves.

Act four, Scene 1

Prospero apologizes to Ferdinand for his harsh treatment, but notes that being able to marry Miranda should more than make up for any discomfort Ferdinand endured. Prospero praises Miranda and warns Ferdinand to remain chaste until the wedding night. Ferdinand agrees.

Ariel enters, and Prospero tells him to gather the other spirits for another spectacle. Prospero bids the spectacle to begin. Iris, the rainbow-hued messenger goddess, enters and calls upon Ceres, the goddess of Earth and all growing things, to leave the beautiful mountain and meadow and join in the celebration of Miranda and Ferdinand's marriage.

Ariel enters, dressed as Ceres, and compliments Iris on how her rain makes the earth lush and beautiful. She asks why she has been summoned.

Iris replies that they are celebrating the upcoming marriage of Miranda and Ferdinand, who

have been hit by Cupid's arrow. Juno, goddess of women and marriage, enters and sings a marriage blessing on the happy couple. Ceres blesses them with all the benefits of harvest and vineyard.

The beauty of the masque amazes Ferdinand; he wishes to live on the island forever.

Iris calls for the nymphs to come and dance for Ferdinand and Miranda. Then she calls for farmers to come and dance with the nymphs. They dance beautifully together until Prospero realizes that Caliban, Stephano, and Trinculo will arrive at any moment to act on their plot to kill him. Very upset, he calls for the masque to end. He tells Ferdinand not to worry—that the masque was all magic and illusion, just like their lives.

Ariel reports to Prospero how he used his music to lead Stephano, Trinculo, and Caliban through thorny woods and into a a filthy pool where he left them, submerged chin-deep. Ariel leaves to bring them to Prospero. Ariel then returns with beautiful clothing, which he hangs on a line as bait. The traitors enter, but they cannot see either Prospero or Ariel.

Stephano and Trinculo complain to Caliban that they smell foul and have lost their bottles in the pond. Caliban tries to reassure them that all this effort is worth the prize. They start toward the cave where Prospero lives, but Trinculo and Stephano are distracted by the beautiful clothes that were brought in by Ariel. Caliban warns them to leave the clothes and finish the murder first or Prospero will pinch them all over and tear them up. They disregard Caliban's wishes and continue to admire the clothes. They give him a heap of beautiful clothing to carry back to their camp.

Prospero causes the spirits to be like hunting hounds, which chase the three villains offstage. Prospero commands that the three be filled with cramps and pinches. As they exit, Prospero promises Ariel his freedom very soon.

Act five, Scene 1

Ariel tells Prospero that everyone is under Prospero's spell. All Prospero's plans have been accomplished in one day. Ariel notes that if he were human, he would feel sympathy for these people. Prospero promises to forgive them once they are sorry for their actions against him. Prospero tells of all the incredible acts he has done with his magic. Once he has finished his work with those on the island, he will break his staff and refuse to do magic ever again.

Ariel brings in Alonso, Gonzalo, Sebastian, and Antonio along with Adrian and Francisco. They stand in a circle, charmed by the magic spell of Prospero. He speaks words of praise to Gonzalo for his loyalty. Then, he accuses Alonso, Sebastian, and Antonio of betraying him.

Ariel dresses Prospero in kingly robes and then goes to the hidden ship to wake the crew and get the ship ready for sailing.

Prospero reveals himself to the group. Alonso hardly believes that Prospero is real, but he repeals the tribute paid by Milan to Naples in recompense. Prospero then forgives his brother Antonio.

Alonso expresses his sadness at the loss of his son, and Prospero replies that he has lost his daughter, also, in the last tempest. Then Prospero offers words of hope when they see the wonder he will show to them.

Prospero then reveals the tableau of Ferdinand and Miranda playing chess. Alonso is overjoyed to see his son alive, but he realizes that Ferdinand will soon be married to Miranda. Miranda sees fellow humans for the first time in many years, and is amazed at the "goodly creatures."

Gonzalo realizes that this voyage to Tunis for the marriage of Claribel was really more significant as a total reunion and restitution for everyone involved.

The Boatswain enters and reports that the ship and crew are all safe and better than before, and they are completely ready to sail. Ariel takes the credit for the good work on the ship and for the crew.

Ariel goes to bring in Caliban, Stephano, and Trinculo. They enter drunk and ashamed. Caliban promises to reform his ways and laments that he ever thought Stephano was a god.

Prospero invites everyone to his cell. He will tell them all about his adventures and how he has survived on the island. Then, in the morning, they will all sail for Naples, where Ferdinand and Miranda will be married. Prospero will then live a quiet life in Milan.

Everyone leaves except for Prospero, who delivers the final words to the audience. He asks them to clap their hands and pray for him, and that will give them the air they need to sail to Naples.

Annotated Character List for *The Tempest*

Alonso: The King of Naples. He conspired with Antonio to overthrow Prospero and make Antonio the ruler of Milan. He is on the boat that is shipwrecked in the tempest near Prospero's island. Alonso's son, Ferdinand, seems at first to be drowned in the tempest that caused their shipwreck.

Sebastian: Brother of Alonso. He conspires with Antonio to murder Alonso. His attempts, however, meet with resistance on Prospero's island.

Prospero: The rightful Duke of Milan. He was driven from his throne by his brother Antonio, assisted by Alonso, King of Naples. Prospero's daughter, Miranda, escaped with him to the magical island that they now inhabit. He loves his books and the power he has attained with his "rough magic."

Antonio: Brother of Prospero. He conspired with King Alonso to remove Prospero from his dukedom and place himself in power in Prospero's place.

Ferdinand: Son of King Alonso. He is separated from everyone during the shipwreck and discovers Miranda on the island. He proves himself to be a worthy suitor.

Gonzalo: Councilor to King Alonso. He is honest and trustworthy. He was instrumental in the survival of Prospero and Miranda by secretly filling their ship with water, food, clothing, necessities, and important books.

Adrian and *Francisco:* Lords in Naples. They are survivors of the shipwreck.

Caliban: He is a dark, uncivilized creature that seems to be a fishlike human. His mother was the witch Sycorax, and his father is the demon Setebos. He resents being a slave to Prospero.

Trinculo: A jester from Naples. He loves to drink, and he links up with Caliban early in the drama. He, Stephano, and Caliban attempt to overthrow and murder Prospero. Trinculo's foolishness and vanity, however, help to undermine their efforts.

Stephano: A butler from Naples who finds a barrel of wine washed ashore. A drunkard, he introduces Caliban to liquor.

Master of the Ship: Acts as captain to direct the sailing of the ship to Tunis from Naples. He tries to save the ship during the tempest.

Boatswain: He works to save the ship and expresses his frustration and anger when Antonio and Sebastian are on the deck during the storm, getting in the way.

Mariners: Crew of the ship that was shipwrecked during the tempest. They are all saved because of Ariel's intervention.

Miranda: Loving and beautiful daughter of Prospero. As a baby, she was put on the boat with Prospero, and they both landed on the island. Now a young woman, she falls in love with Ferdinand.

Ariel: An airy spirit who is rescued from imprisonment in the trunk of a pine tree by Prospero, for whom he now works. Ariel wishes for total freedom, which Prospero has promised when all the work begun by the tempest is completed.

Iris, Ceres, and *Juno:* Spirits under the control of Prospero put on a masque to celebrate the upcoming marriage of Miranda and Ferdinand. They play the roles of goddess of the rainbow, goddess of corn and plenty, and goddess of marriage, respectively.

Nymphs: Beautiful female spirit dancers in the masque. Nymphs are considered to be spirits of nature.

Reapers: Farmer spirits who dance with the Nymphs in the masque.

Other Spirits: Spirits, under the control of Prospero, who perform his bidding during the play.

Shakespeare and Stage Directions

The plays of Shakespeare are so well written that they seem to leap off the page and come to life. However, the plays themselves have very few stage directions. Perhaps this is because Shakespeare's plays were performed in large amphitheaters that were very simple.

This was a time before electric lights, so the plays needed to take place during the day to utilize the natural light. The average time for a performance was between noon and two in the afternoon. Theater historians report that there were typically no intermissions; plays ran from beginning to end without a break and took about two hours.

The set might be painted canvas to illustrate whether the play was occurring in a forest or a town, for example. Sometimes the background was accompanied by a sign that indicated the place as well. Props were few and large: a table, a chariot, gallows, a bed, or a throne.

However, the audience in Shakespeare's plays expected a spectacle for the price of admission. Therefore, there were many devices to produce a gasp from the audience. For example, a device in the loft of the theater could raise and lower actors so that they could play gods, ghosts, or other unusual characters. Additionally, a trapdoor in the stage offered a chance for a quick appearance or disappearance. The actors could suggest a beheading or hanging with various illusions on the stage. Sound effects suggesting thunder, horses, or war were common. Music was important, and drums and horns were often played.

Most important to the sense of spectacle were the costumes worn by the actors. These were elaborate, colorful, and very expensive. Therefore, they often purchased these outfits from servants who had inherited the clothes from their masters, or from hangmen, who received the clothes of their victims as payment for their services.

Though Shakespeare's stage directions are sparse, definition of a few key terms will be helpful for the reader. The following is a brief glossary of stage directions commonly found in Shakespeare's plays.

Selected Glossary of Stage Directions in Shakespeare's Plays

Above: an indication that the actor speaking from above is on a higher balcony or other scaffold that is higher than the other actors

Alarum: a stage signal, which calls the soldiers to battle; usually trumpets, drums, and shouts

Aside: words spoken by the actor so the audience overhears but the other actors on the stage do not. An aside may also be spoken to one other actor so that the others on stage do not overhear.

Calls within: a voice offstage that calls to a character on the stage

Curtains: fabrics draped around a bed that could be opened or closed for privacy

Draw: Actors pull their swords from their sheathes.

Enter: a direction for a character to enter the stage. This can be from the audience's right (stage right) or the audience's left (stage left).

Enter Chorus: a direction for an actor to come to the center of the stage and offer some introductory comments, usually in blank verse or rhyming couplets. In *Romeo and Juliet*, the Chorus delivers a sonnet, a form of poetry associated with love.

Exeunt: All characters leave the stage, or those characters named leave the stage.

Exit: One character leaves the stage.

Flourish: A group of trumpets or other horn instruments play a brief melody.

Have at: Characters begin to fight, usually with swords.

Pageant: a show or spectacle of actors in unusual costumes, usually without words

Prologue: an introduction spoken by the Chorus that gives an overview to the audience and invites them into the play or scene

Retires: A character slips away.

Sennet: a series of notes sounded on brass instruments to announce the approach or departure of a procession

Singing: a signal for the actor to sing the following lines as a tune

Within: voices or sounds occurring offstage but heard by the audience



Introduction to Shakespeare

A Brief Biography of William Shakespeare

William Shakespeare was born in April 1564 to John and Mary Shakespeare in Stratford-upon-Avon, England. His birthday is celebrated on April 23. This is memorable because April 23 is also the day Shakespeare died in 1616.

Shakespeare was the eldest of nine children in his family, six of whom survived to adulthood.

William Shakespeare's father worked with leather and became a successful merchant early in his career. He held some relatively important government offices. However, when William was in his early teens, his father's financial position began to slide due to growing debt. After many years, John Shakespeare's fortunes and respect were restored, but records indicate that the years of debt and lawsuits were very stressful.

Historians assume that young Will went to school and took a rigorous course of study including Latin, history, and biblical study. In 1582, at the age of eighteen, he married Anne Hathaway, who was three months pregnant. Studies of Elizabethan family life indicate that Anne's situation was not unusual since it was accepted that the engagement period was as legally binding as the marriage. The couple had a daughter, Susanna, followed by twins, Hamnet and Judith. Not much is known about Shakespeare during the next seven years, but his name is listed as an actor in London by 1592. This was a difficult time for the theater because measures to prevent the spread of the plague regularly closed the theaters.

Between 1594 and 1595, Shakespeare joined the Chamberlain's Men as a playwright and actor. The acting company featured actor Richard Burbage, and they were a favorite of Queen Elizabeth I. During this time, Shakespeare was writing such plays as *Romeo and Juliet* and *A Midsummer Night's Dream*. Even though Shakespeare was enjoying great success by the time he was 32, it was dampened by the death of his son, Hamnet, in 1596. Soon after, Shakespeare refocused on his home in Stratford where he bought an estate called New Place, with gardens, orchards, and barns in addition to the main home. He still maintained a home in London near the theater.

In 1599, Shakespeare wrote *Henry V*, *Julius Caesar*, and *As You Like It*. The Globe Playhouse was up and running, with Shakespeare a 10 percent owner. This means that he was able to earn 10 percent of any show's profits. This business position helped him solidify his wealth.

In 1603, Shakespeare's reputation earned his acting troop the sponsorship of James I, who requested one play performance per month. Their name changed to the King's Men. By this time, Shakespeare had written and performed in almost all of his comedies and histories. He was proclaimed the finest playwright in London.

But Shakespeare still had what is considered his finest writing to do. He began his writing of tragedies beginning with *Hamlet* in 1600. In the following five years, Shakespeare wrote *Macbeth*, *Othello*, and *King Lear*. Why Shakespeare turned to these darker, more serious themes is widely debated by scholars. But all agree that these plays established Shakespeare's premier place in English literature.

Toward the end of 1609 through 1610, Shakespeare began to write his problem romances. These works, *The Winter's Tale*, *Cymbeline*, and *The Tempest*, are rich with mature themes of forgiveness, grace, and redemption.

After 1611, at the age of 47, Shakespeare moved back to Stratford exclusively, settling into life at New Place and enjoying a renewed relationship with his daughters, especially Susanna. He prepared a will, which has become famous for the request to leave his wife their "second best bed." Many have debated whether this is a sentimental or cynical bequest. In the same year that his daughter Judith married, 1616, Shakespeare died at the age of 52. However, it was not until 1623 that all his plays were collected into one manuscript, now referred to as the *First Folio*. The fellow King's Men players who compiled the manuscript, Heming and Condell, entitled it *Mr. William Shakespeare's Comedies, Histories, and Tragedies*.

Shakespeare's England

The age of Shakespeare was a glorious time for England. William Shakespeare's life in England was defined by the reign of Queen Elizabeth I (1558–1603). During her leadership, England became an important naval and economic force in Europe and beyond.

England's rise to power came when its navy defeated the Spanish Armada in 1588, when Shakespeare was about 24 years old. Queen Elizabeth was skillful in navigating through the conflicts of religion. She maintained religious independence from Rome as the Church of England became firmly rooted during her reign. Additionally, she financed the establishment of colonies in America to grow the British Empire and expand its economic opportunities. At the end of her reign, England was the leader in trade, naval power, and culture.

Because of its role as the main economic, political, and cultural center of England, London became the hub of England's prosperity and fame. If anyone wanted to become famous as a poet or dramatic writer during Shakespeare's time, he would need to be in London. In fact, London was full of great writers besides Shakespeare, such as Marlowe, Sidney, and Jonson. Yet, even as London was full of parties, trade, and amusement, it was also full of poverty, crime, and disease. Crime was a large problem, and the main jail in London was called the Clink. Disease and poor sanitation were common. In fact, twice in Shakespeare's lifetime, London endured an outbreak of the plague, which killed thousands upon thousands of people.

Before Queen Elizabeth took the throne, London was a modestly sized city of about 60,000 people. By the time James I took the throne at her death, more than 200,000 people

lived in London and its suburbs. People were attracted to London because it gave many opportunities for work and financial improvement. It was also a vibrant social scene for the upper class. In fact, one honor of being a noble was the opportunity to house Queen Elizabeth and her entire party if she was in your neighborhood. If she was a guest, it was expected that her noble hosts would cover all the expenses of housing her group. She made many "progresses" through England and London, establishing her relationships with the nobility. However, several nobles asked to be released from this honor because the expense of supporting her visit had often caused them bankruptcy.

Perhaps it was better to be a flourishing member of the English merchant middle class. Their numbers and influence were rising in England at the time of Shakespeare. This was a new and an exciting development in Western European history. One major factor in the rise of the middle class was the need for wool for clothing. The expansion of the wool trade led to the formation of entire cities throughout England and sparked progress in many other areas of commerce and trade.

With the rise of the middle class came a concern for more comfortable housing. Rather than serving simply as shelter or defense against attack, housing developed architecturally and functionally. One major improvement was the use of windows to let in light. Also, houses were built with lofts and special places for eating and sleeping, rather than having one multifunctional room. However, doors between rooms were still very rare, so that privacy in Shakespeare's time did not really exist.

Meals in Shakespeare's England were an important part of the day. Breakfast was served before dawn and was usually bread and a beverage. Therefore, everyone was really hungry for the midday meal, which could last up to three hours. If meat was available in the home, it was usually served at this time. A smaller supper was eaten at 6:00 or 7:00 P.M., with the more wealthy people able to eat earlier and the working class eating later. Cooking was dangerous and difficult since all meals were cooked over an open fire. Even bread was not baked in an oven but was cooked in special pans placed over the fire. A pot was almost always cooking on the fire, and the cook would put in whatever was available for supper. This is most likely where the term "potluck" came from.

Furniture was usually made of carved wood, as woodcarving was a developing craft in Shakespeare's day. One important part of an Elizabethan home was the table, or "board." One side was finished to a nice sheen, while the other side was rough. Meals were served on the rough side of the board, and then it was flipped for a more elegant look in the room. The table is where we get the terms "room and board" and having "the tables turned." Another important part of a middle or an upper-class home was the bed. Rather than being made of prickly straw, mattresses were now stuffed with softer feathers. Surrounded by artistically carved four posts, these beds were considered so valuable that they were often a specifically named item in a will.

Clothing in Shakespeare's time was very expensive. Of course, servants and other lower-class people wore simple garb, often a basic blue. But if a person wanted to display his wealth, his clothing was elaborate and colorful, sewn with rich velvet, lace, and gold braid. An average worker might earn seven or eight English pounds in a year, and a very nice outfit for a nobleman might cost as much as 50 or 60 pounds. In other words, if seven or eight healthy workers pooled their money for the entire year, spending nothing else, they could buy only one respectable nobleman's outfit.

Entertainment was an important part of life in Shakespeare's England. Popular sports were bear-baiting, cockfighting, and an early form of bowling. Bear-baiting, in which a dog was set loose to fight with up to three chained bears in the center of an amphitheater, and cockfighting, in which roosters pecked each other to death, were popular then but would be absolutely unacceptable entertainment today. Bowling, however, has maintained its popularity in our current culture.

In London, a main source of entertainment was the theater. Some theaters were very large and could hold more than two thousand people. Even poor people could attend the theater since entrance cost only one penny (equivalent to 60 cents today), and they could stand around the stage. For a bit more money, a person could sit in an actual seat during the performance. However, some thought that going to the theater could be dangerous to your body or your soul. The theaters were closed twice during the plagues to reduce the spread of the disease. The Puritans disapproved of the theater as an unwholesome leisure time activity. And the Puritans also disliked the theater because the theaters were located in an area of London surrounded by brothels and bars. Nevertheless, the theater became respectable enough by 1603 to be supported by James I—and he was the monarch who directed the King James Version of the Bible to be translated.

Student Name ______________________________ Date __________

ACTIVITY 1

Caliban and Ariel

Act one, Scene 2

Background In this scene, we are introduced to Ariel and Caliban, two reluctant servants of Prospero's.

Directions Fill in the chart below, and then answer the questions that follow.

	How did this character come to know and serve Prospero?	How does the character feel toward Prospero?	What type of errands/service does the character perform for Prospero?	Give a physical description of this character as you imagine him to look.
Ariel				
Caliban				

1. Do both Ariel and Caliban seem justly or unjustly "imprisoned"? Explain.

2. Based on the information given thus far in the play, what kind of man is Prospero? Cite evidence from the play in your answer if possible.

Student Name ______________________________ Date ____________



ACTIVITY 2

Miranda's Upbringing

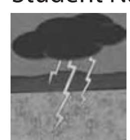
Act one, Scene 2

Background After Miranda weeps over the shipwreck, Prospero assures her that no one has drowned. He proceeds to tell his daughter the story of how they came to live on the island and the deception and betrayal that occurred to make that happen.

Directions Fill in the blanks to test your understanding of the events that caused Prospero and Miranda to live on the island.

_________ years ago, Prospero was the Duke of_________ and a powerful _________. Prospero's brother, named _________, managed Prospero's kingdom for him as Prospero obsessively studied the Liberal _________. _________ began to form secret alliances with Prospero's supporters to usurp Prospero's power and position. Antonio's most powerful alliance was with the King of _________, to whom he pays annual _________ for protection. Antonio also paid him to _________ Prospero from his dukedom and throw Prospero and Miranda out to _________. A noble Neapolitan named _________ provided them with food, water, and books. Fortune has brought Prospero's _________ to the shore of his island, and he plans to exact his revenge upon his brother.

Student Name ______________________________ Date ____________



ACTIVITY 3

Miranda and Ferdinand

Act one, Scene 2

Background As part of Prospero's plan to regain the dukedom of Milan and punish his scheming brother, he plans for Miranda (his daughter) and Ferdinand (son of the King of Naples) to fall in love, thereby securing favor with his enemy, the King of Naples. Prospero's plan seems to be working, as Miranda and Ferdinand seem taken by each other at first sight. Miranda, who has never seen a man other than her father, reflects upon this handsome new stranger who has awakened new feelings in her. Ferdinand, who is being treated badly by Prospero, doesn't seem concerned by his impending imprisonment as long as he is within eyesight of the lovely Miranda.

Directions Imagine what thoughts both Ferdinand and Miranda would have immediately after the conclusion of Scene 2. Remember that Ferdinand is temporarily imprisoned by Prospero, and Miranda has most likely been led away (despite wanting to stay and speak with the handsome new stranger). Put yourself in their places and, writing in the first person as Ferdinand and Miranda, describe what thoughts are going through each person's mind.

Ferdinand:

Miranda:

Student Name ______________________________ Date ____________

ACTIVITY 4

Prospero

Act one, Scene 2

Background From what we have seen of Prospero so far, he is a complex character, capable of great tenderness and great cruelty, endowed with magic and consumed with the desire for revenge.

Directions To understand Prospero better, find a quotation or a passage from the play that illustrates each character trait below. Use another sheet of paper, if necessary.

Tenderness:

Gratefulness:

Desire for revenge:

Supernatural powers/Interest in supernatural powers:

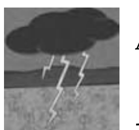
Capacity for great anger and/or cruelty:

Egotism:

Love of reading and knowledge:

Willingness to manipulate:

Student Name ____ Date ____________



ACTIVITY 5
Review

Directions Read each statement, and decide if it is true or false. Then write true (T) or false (F) in the space provided.

_____ 1. There was a shipwreck, and some people drowned.

_____ 2. Prospero was Duke of Milan ten years ago.

_____ 3. Caliban is imprisoned in a cave for trying to rape Miranda.

_____ 4. Miranda's mother is on the island as well.

_____ 5. Ferdinand is the son of the King of Naples.

_____ 6. Ferdinand knows that his father is alive.

_____ 7. Prospero wants to form an allegiance between Sebastian and Miranda.

_____ 8. Caliban's mother is the one who put the curse on Ariel.

_____ 9. Miranda accidentally saved Ariel from the curse.

_____ 10. Prospero has access to magical/supernatural powers.

Student Name ______________________________ Date ____________



ACTIVITY 6

Character Guide Act one, Scenes 1 and 2 and Act two, Scene 1

Background By Act two, many characters have been introduced, and it is easy to become confused about who is who.

Directions To keep all of the characters straight, write a few words about who the following characters are and to whom they are related. Include one identifying quotation or comment about each. The first one has been done for you as an example. Use another sheet of paper, if necessary.

Prospero: As Duke of Milan, his position was usurped by his brother, and he was left on an island with his daughter, Miranda. He is eager to avenge himself, and he is lord over Caliban and Ariel. “By accident most strange, bountiful Fortune, now my dear lady, hath mine enemies brought to this shore. . . .”

Miranda:

Caliban:

Ariel:

Ferdinand:

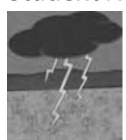
Gonzalo:

Sebastian:

Alonso:

Antonio:

Student Name ______________________________ Date __________



ACTIVITY 7

Gonzalo: Fool or Sage?

Act two, Scene 1

Background At the beginning of this scene, Gonzalo is trying to look on the bright side of being shipwrecked as he attempts to raise Alonso's (the King of Naples) spirits. He is mocked by Antonio and Sebastian, who think that Gonzalo is wordy and foolish.

Directions You be the judge of whether Gonzalo is actually being wise and optimistic or simply ridiculous. Reread the following statements of Gonzalo, and briefly paraphrase what he is saying. Then, in a sentence or two, explain why you think the statement is wise or foolish. Use another sheet of paper, if necessary.

1. "Beseech you, sir, be merry; you have cause, so have we all, of joy; for our escape is much beyond our loss." (lines 1–3)

2. "Here [the island they were shipwrecked upon] is everything advantageous to life." (line 51)

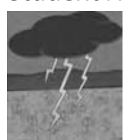
3. "That our garments, being, as they were, drenched in the sea, hold, notwithstanding, their freshness and glosses, being rather new-dyed than stained with salt water." (lines 62–64)

4. "My lord Sebastian, the truth you speak doth lack some gentleness, and time to speak it in: you rub the sore, when you should bring the plaster." (lines 134 –137)

5. "I' th' commonwealth I would by contraries execute all things; for no kind of traffic would I admit; no name of magistrate; letters should not be known; riches, poverty, and use of service, none; contract, succession, bourn, bound of land, tilth, vineyard, none; no use of metal, corn or wine, or oil; no occupation; all men idle, all; and women too, but innocent and pure; no sovereignty. . . ." (lines 145–153)

6. From all you have heard from Gonzalo thus far, is he the fool that Antonio and Sebastian make him out to be? Why or why not?

Student Name ______________________________ Date ____________



ACTIVITY 8

Eavesdropping on a Conspiracy

Act two, Scene 1

Background As everyone else sleeps, Antonio and Sebastian hatch a plot to overthrow Alonso and kill Gonzalo.

Directions Imagine that you are a servant who has landed on the island, and you have awakened to overhear Antonio and Sebastian's plan. Summarize what they discussed and who was the mastermind behind it as you (the servant) retell the plan to Gonzalo or Alonso. Suggested length: $\frac{1}{2}$ to $\frac{3}{4}$ of a page. Use another sheet of paper, if necessary.

Student Name ______________________________ Date ____________

ACTIVITY 9

To Be King for a Day

Act two, Scene 1

Background In Act two, Scene 1, Gonzalo talks about what things would be like if he were king.

Directions Reread the following lines, and then answer the questions that follow about Gonzalo's vision of kingship.

Reread lines 145–153, 157–162, and 165–166.

1. According to Gonzalo, he would do everything by ___________. What does this mean? Give one example of something generally found in a kingdom that would be missing in his.

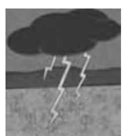
2. What would the men and women do for a living?

3. What would feed all his people?

4. In a sentence or two, summarize what Gonzalo's kingdom would be like *according to him.*

5. In a sentence or two, summarize what Gonzalo's described kingdom is like *according to Antonio and Sebastian,* who mock every word he says.

Student Name ______________________________ Date ____________



ACTIVITY 10
Review

Directions Match the following characters with their descriptions. Write the letter of the correct character in the space provided. All letters will be used at least once.

a. Miranda	d. Ariel	g. Alonso
b. Prospero	e. Ferdinand	
c. Caliban	f. Antonio	

_____ 1. The King of Naples

_____ 2. The deformed son of a witch

_____ 3. Falls in love with Miranda

_____ 4. The usurped Duke of Milan

_____ 5. Prospero's daughter

_____ 6. The brother of the usurped Duke of Milan

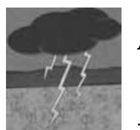
_____ 7. A spirit who was imprisoned by the witch Sycorax

_____ 8. Has a brother plotting against him to take his crown

_____ 9. Plots for his daughter to ally herself with King Alonso's son

_____ 10. Believes a drunkard is a god

Student Name ______________________________ Date __________



ACTIVITY 11

Lovers' Vows

Act three, Scene 1

Background Although Shakespeare likes to dabble in the darker elements of human nature, he also relishes the beauty and passion of newfound love. In this scene, Ferdinand and Miranda openly declare their love for each other, vowing to be married (as Prospero listens in).

Directions Paraphrase (write in your own words) the following lines to better appreciate and understand the beauty of Miranda and Ferdinand's exchange. You will need to use another sheet of paper to write your paraphrase.

Ferdinand (lines 37–48):
"Admired Miranda! Indeed the top of
admiration! worth
What's dearest to the world! Full many a lady
I have eyed with best regard, and many a time
Th' harmony of their tongues hath into bondage
Brought my too diligent ear; for several virtues
Have I liked several women; never any
With so full soul, but some defect in her
Did quarrel with the noblest grace she owed,
And put it to the foil: but you, O you,
So perfect and so peerless, are created
Of every creature's best!"

Miranda (lines 48–68):
"I do not know one of my sex; no woman's face
remember,
Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skilless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you;
Nor can imagination form a shape,
Besides yourself, to like of. . . . Do you love me?"

Ferdinand (lines 69–73):
"O heaven, O earth, bear witness to this
sound,
And crown what I profess with kind event,
If I speak true! If hollowly, invert
What best is boded me to mischief! I,
Beyond all limit of what else i' th' world,
Do love, prize, honour you."

Miranda (lines 76–82):
"[I cry] At mine unworthiness, that dare
not offer
What I desire to give; and much less take
What I shall die to want. But this is trifling;
And all the more it seeks to hide itself,
The bigger bulk it shows. Hence, bashful
cunning!
And prompt me plain and holy innocence!
I am your wife if you will marry me . . ."

Student Name ______________________________ Date ____________



ACTIVITY 12

Loyal Ariel, Punishing Prospero

Act three, Scene 2

Background In this scene, the invisible Ariel overhears the drunken plot of Caliban, Stephano, and Trinculo to murder Prospero and to take Miranda.

Directions Write a brief scene in which Ariel tells his master, Prospero, what he has overheard, and Prospero, in turn, relays to Ariel a fitting punishment for the three drunkards. Suggested Length: 1 page. Use another sheet of paper, if necessary.

Student Name ______________________________ Date __________



ACTIVITY 13

Symbols and Themes

Background In Act three, Scene 3, Ariel plays a type of ghost who warns Alonso, Sebastian, and Antonio to repent their evil deed of overthrowing Prospero and sending him and Miranda to sea. In Shakespearean times, ghosts were almost always symbols or omens of evil or wrongdoing, and something bad typically occurred after viewing one. *Symbols* are objects, characters, figures, or colors used to represent abstract ideas or concepts. Ghosts and spirits are not the only symbols that have been presented by this point in the play. Some symbols presented so far are the tempest itself, Prospero's book, the wine for which Caliban so willingly goes from one master to another, and Ariel and the other spirits.

Directions Fill in the chart below to gain a better understanding of what the symbols in the play represent.

Symbol	What the Symbol May Represent
The tempest/water	
Caliban	
Ariel	
Prospero's books	
Wine/drunkenness	
The island	

Student Name ______________________________ Date ____________



ACTIVITY 14

Alonso, Sebastian, and Antonio

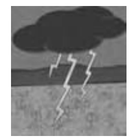
Act three, Scene 3

Background In Act three, Scene 3, Ariel (as a menacing spirit) condemns Alonso, Sebastian, and Antonio for the ousting of Prospero and his infant daughter, Miranda. The way in which Alonso reacts to this supernatural occurrence sets him apart from Sebastian and Antonio, who have been secretly plotting to overthrow *him* as well.

Directions Using at least one line or event from the play for support, determine whether Alonso, Sebastian, and Antonio display the following character traits or not. Write the line reference in the box.

	Alonso	**Sebastian**	**Antonio**
Courage			
Repentance			
Loyalty			
Lust for power			
Kindness			
Egotism			

Student Name ______________________ Date __________



ACTIVITY 15

Review

Directions Choose the letter of the best answer. Write it in the space provided.

____ 1. The beginning of this act finds which two characters interacting?

a. Stephano and Trinculo
b. Stephano and Caliban
c. Miranda and Ferdinand
d. Prospero and Ariel

____ 2. Why is Prospero so pleased about Miranda and Ferdinand's love for each other?

a. He knows his daughter has been lonely, and he rejoices to see her find her soul mate.
b. He knows that this alliance gives him [Prospero] more weight with Alonso, the King of Naples.
c. He ordained it to be so, and Prospero is an egotistical man who delights in getting his way.
d. none of the above

____ 3. Caliban pleads with Stephano to do what for him?

a. set him free
b. give him more wine
c. allow Caliban to worship him
d. kill Prospero

____ 4. How does Caliban describe Miranda to Stephano?

a. a girl of surpassing charm and sweetness
b. a hard-hearted wench who liked him [Caliban] whimsically
c. a girl of surpassing beauty and fertility
d. a tyrant who should be killed

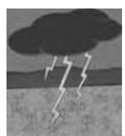
____ 5. Who plays the Harpy at the supernatural feast in Scene 3?

a. Prospero
b. Ariel
c. one of Prospero's spirits
d. There was no feast in Scene 3.

____ 6. What reason does the Harpy give for the tempest that destroyed Alonso's ship?

a. their betrayal of Prospero and his expulsion
b. the fact that they have given up looking for Ferdinand so easily
c. their lack of courage when facing the tempest
d. their sinful, blackened hearts and their inability to forgive

(continued)



ACTIVITY 15

Review (continued)

____ 7. What does Caliban say about the mysterious island music to the frightened Stephano and Trinculo?

a. It is the workings of evil spirits that will later harm them.
b. It is harmless and beautiful, so they shouldn't be afraid.
c. It is just one of many strange things they will experience on the island.
d. It is his mother, Sycorax, crying from her grave.

____ 8. What does Ferdinand have to say to Miranda about the slavery to which he has been reduced by Prospero?

a. He wouldn't stand for it if it weren't for the lovely Miranda, for whom he would willingly be a simple slave.
b. He will seek revenge against her father as soon as he is able.
c. His father, the king, would kill Prospero if he knew how his son was being treated.
d. He doesn't mind it as long as he has spirits to help him.

____ 9. Why is Prospero orchestrating all of these events on the island?

a. for simple enjoyment and entertainment
b. to practice his magic on humans
c. because he is an egomaniac who has to have control over every situation at all times
d. to regain his usurped title of Duke of Milan and exact revenge on those who took the position from him

____ 10. Why don't the men eat the feast set before them in the final scene of this act?

a. They think it is poisonous.
b. It disappears before they can eat it.
c. It is not real food, and when they attempt to eat it, it tastes sour and vile.
d. Their mouths are sealed by Ariel so they cannot eat.

Student Name ______________________________ Date ______________

ACTIVITY 16

Recurring Themes

Acts one through four

Background Many of the themes and motifs in this play mirror the ones we find today in popular plays, television shows, books, and movies.

Directions For the themes found in the play listed below, do the following:

1. Briefly explain how each is represented or "played out" in this play.
2. Tell why you think this theme is so popular and enduring.
3. List at least one play, television show, book, or movie that contains the theme.

Star-crossed lovers or lovers who shouldn't love (Miranda and Ferdinand fall in love but think Prospero would condemn it.)

1.

2.

3.

Being stranded on an island

1.

2.

3.

(continued)

Student Name ______________________________ Date ____________

ACTIVITY 16

Recurring Themes (*continued*)

A ship's battle to stay afloat in the midst of a terrible storm

1.

2.

3.

A beautiful girl who falls in love with a handsome prince

1.

2.

3.

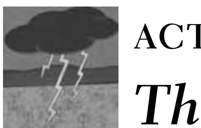
A person who desires revenge above all else and will do anything to achieve it

1

2.

3.

Student Name ______________________________ Date ____________



ACTIVITY 17

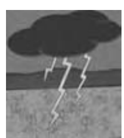
The Wedding

Act four, Scene 1

Background In this act, Ferdinand and Miranda's union is blessed by Prospero, and Ferdinand is repeatedly admonished to preserve Miranda's virginity until their wedding day, which is not included in the play.

Directions Imagine that you are a powerful Hollywood movie director with all possible resources and special effects at your service. In no less than $\frac{3}{4}$ of a page, describe at length what the spirit-attended wedding of Ferdinand and Miranda would look like, including as many details as possible. Use another sheet of paper, if necessary.

Student Name ______________________________ Date ____________



ACTIVITY 18

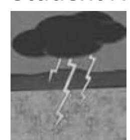
Drunken Fools

Act four, Scene 1

Background In this scene, Ariel reports to Prospero that he has left the drunken Trinculo, Stephano, and Caliban in a pond of green scum as he diverts them from their goal, which is to kill Prospero. When they break free of the pond, Trinculo and Stephano are completely diverted from the task at hand by the pretty clothes that Ariel has strung on a line. This angers Caliban, who knows Prospero's power. Their folly and ineptitude provide some comic relief amid their bloody aim and Caliban's thirst for vengeance.

Directions Imagine that, after being chased by the spirit hounds, Trinculo, Stephano, and Caliban regroup and try again to make their way to Prospero's cave. Writing in Shakespearean language as best you can, write another short, comical scene in which the drunken three get foiled again by Ariel's magic. All three should have lines to speak, and the general tone of this scene should be comic as the reader watches these fools get themselves in greater (and smellier?) trouble. Use your imagination and what you know of these characters and the situation in order to make your scene as true to Shakespeare and to *The Tempest* as possible. Suggested length: 3 to 4 typed pages, "play format," with characters' lines single-spaced (see your text for formatting). Use additional sheets of paper for this activity.

Student Name ______________________________ Date ____________



ACTIVITY 19

Focus on Prospero

Act four, Scene 1

Background In the middle of the supernatural wedding masque, Prospero suddenly remembers that Caliban, Trinculo, and Stephano are coming to kill him, and he abruptly ends the spirits' play. Prospero and his orchestration of events is the one thread that remains a constant throughout this play. We have seen him work tirelessly to make all events come together for what we readers can only assume is going to be the pinnacle of his vengeance upon those conspiring against him.

Directions Answer the following questions about Prospero based on what you know of him from the lines and events in the play. Use another sheet of paper, if necessary.

1. Does Prospero have a right to be angry about Caliban plotting against his life, despite his enslavement and imprisonment of Caliban?

2. Do you think that Prospero truly loves his daughter, or is she just another pawn in his game to take vengeance for being ousted from Milan?

3. Do you see Prospero as a primarily good man or a bad man, and why?

4. From what Prospero himself relayed to Miranda of the details of his betrayal by his brother, he [Prospero] was consumed by his obsession and thirst for knowledge and magic. Do you think he deserved to have his power taken from him? Why or why not?

5. Based on what you know of them, do Alonso, Sebastian, and Antonio deserve to be punished for their past deeds?

6. Is Prospero's sense of justice skewed or reasonable? Explain your answer.

7. Do you think Prospero will really adhere to his promise and free Ariel? Why or why not?

Student Name ______________________________ Date ____________



ACTIVITY 20

Review

Directions Match the following characters with their actions. Write the letter of the correct character in the space provided. All letters will be used at least once.

a. Prospero
b. Ferdinand
c. Miranda
d. Caliban
e. Alonso
f. Ariel
g. Gonzalo
h. Sebastian

_____ 1. Confuses a drunken butler for a god

_____ 2. Commands spirits to do his bidding

_____ 3. Falls in love with a handsome stranger

_____ 4. Gives food and clothing to Prospero and Miranda

_____ 5. Tries to rape Miranda

_____ 6. Weeps for his (supposedly) drowned son

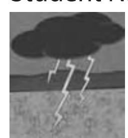
_____ 7. Vows to respect his love's chastity

_____ 8. Plots against his brother for the title of king

_____ 9. Disguises himself as the terrifying spirit Harpy

_____ 10. Speculates as to what life would be like if he were king for a day

Student Name ______________________________ Date __________



ACTIVITY 21

Prospero's Powers

Act five

Background In this act, Prospero wistfully describes the spirits he has commanded and the powers he has used as he contemplates forgiving those who have wronged him and relinquishing his magical powers.

Directions Read lines 40–50 and, in your own words, list the eight different magical acts that Prospero has performed with the spirits' help. Then answer the question that follows.

1.

2.

3.

4.

5.

6.

7.

8.

9. Why do you think Prospero is giving up his magic and his books after reclaiming his dukedom?

Student Name ____________________ Date __________

ACTIVITY 22

Happy Endings

Act five

Background In this act, all conflicts have a resolution, and all characters find happiness.

Directions For each of the characters below, briefly list the problem and the resolution experienced.

Prospero:

Miranda:

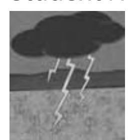
Alonso:

Antonio:

Ariel:

Caliban:

Student Name ______________________________ Date ____________



ACTIVITY 23

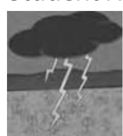
Prospero Tells All to an Old Friend

Act five

Background In this act, order is restored, and everyone prepares for a journey to Naples. Before the journey, Prospero tells Alonso that he will tell him everything that has happened since they last met so many years ago.

Directions Imagine that you are Prospero, and write a monologue that tells Alonso about the details of the years that have lapsed since the fateful day when you and Miranda were sent to sea. Choose the most important details to retell, focusing especially on what happened since Alonso and his crew were shipwrecked by the tempest. Suggested length: 1–2 pages. Use additional sheets of paper, if necessary.

Student Name ______________________________ Date ____________



ACTIVITY 24

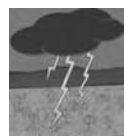
Parody of the Epilogue

Act five

Background As a conclusion to the play, Prospero speaks directly to the audience in a rhyming epilogue.

Directions Write a twelve-line parody of Prospero's epilogue, incorporating events from the play and copying the rhyme scheme of the original. A *parody* is a literary device that mimics and pokes fun at the original work.

Student Name ____________________ Date ________



ACTIVITY 25
Review

Directions Read the following quotations from *The Tempest*, and, in the space provided, write the letter of the character who spoke the line. All letters will be used at least once.

a. Caliban	d. Prospero	g. Stephano
b. Miranda	e. Ferdinand	h. Ariel
c. Sebastian	f. Gonzalo	i. Alonso

____ 1. "Now would I give a thousand furlongs of sea for an acre of barren ground, long heath, broom, furze, anything. The wills above be done! But I would fain die a dry death."

____ 2. "Had I been any god of power, I would have sunk the sea within the earth, or ere it should the good ship so have swallowed, and the fraughting souls within her."

____ 3. "Here in this island we arrived; and here have I, thy schoolmaster, made thee more profit than other princess' can, that have more time for vainer hours, and tutors not so careful."

____ 4. "I prithee, remember I have done thee worthy service; told thee no lies, made no mistakings, served without or grudge or grumblings: thou did promise to bate me a full year."

____ 5. "This island's mine, by Sycorax my mother, which thou takest from me."

____ 6. "Might I but through my prison once a day behold this maid: all corners else o' th' earth let liberty make use of: space enough have I in such a prison."

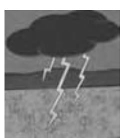
____ 7. "Thy case, dear friend, shall be my precedent; as thou got'st Milan, I'll come by Naples. Draw thy sword; one stroke shall free thee from the tribute which thou payest; and I the King shall love thee."

____ 8. "I prithee now, lead the way, without any more talking. Trinculo, the King and all our company else being drowned, we will inherit here. Here; bear my bottle. Fellow Trinculo, we'll fill him by and by again."

____ 9. "Now does my project gather to a head: my charms crack not; my spirits obey; and time goes upright with his carriage."

____ 10. "O heavens, that they were living both in Naples, the King and Queen there! That they were, I wish myself were mudded in that oozy bed where my son lies."

Student Name ________________________________ Date ____________



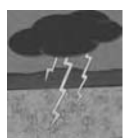
ACTIVITY 26

Create Your Own Utopia

Background Prospero's island can be seen as a Utopia, an idealized or perfect country. It is fertile and green with fresh springs and bountiful, exotic fruits, and it has beautiful and mysterious music played by unseen spirits.

Directions What is your idea of perfection or a heaven on Earth? Is it similar to Prospero's island or completely different? Write an essay about your own Utopia, being specific as to what your Utopia would be like and using as much sensory description as possible. Suggested length: 1 to 2 pages. Use additional sheets of paper, if necessary.

Student Name ______________________________ Date __________



ACTIVITY 27

Shakespearean Insults and Praise

Background Throughout the play, there are many scenes involving insults and praise.

Directions Construct a brief scene where praising and/or name-calling occurs; you must use Shakespearean language. Some praises and insults have been provided in the play (see Act one, Scene 1, with the sailors; Act one, Scene 2, with Caliban; Act one, Scene 2, with Miranda and Ferdinand; Act two, Scene 2, with Antonio, Sebastian, and Gonzalo; and so forth). But you are welcome to find even more within the play or from other Shakespearean plays. Explain the situation and what occurs within it in modern-day language after writing it. Have fun with it: Strive to sound like the play you are reading, but don't worry if some words aren't *really* Shakespearean. Your teacher may want you to act out these little scenes, with the class guessing what your scene is about after your performance is complete.

Example:

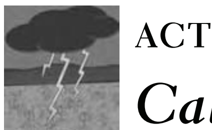
Angry Woman to Man: Thou canker-blossom! Thou didst promise thine son would'st rake my yard, and he hath not yet done it!

Man to Woman: Calm thyself, celestial goddess; I promised forth my son's service, and he shall not disappoint someone with a divine beauty as thou hath.

Woman to Man: Thou hath rightly apologized, and I shall henceforth forgive this offence.

Explanation: A woman is angry that this man's son promised to rake her yard, and he hasn't completed the task yet. The man promises that his son will complete the task, and he showers her with compliments while apologizing; his flattery works, and she forgives his son.

Student Name ______________________________ Date ______________



ACTIVITY 28
Caliban

Background After worshipping a drunkard and attempting to have Prospero killed, Caliban is forgiven by Prospero but also told to return to his cave. Is Caliban a creature deserving of enslavement and punishment or freedom and independence? You decide.

Directions Make a list of events, lines, passages, or situations from the play that convince you of both sides of the argument. When finished, review your list, and make a final assessment of whether Caliban is generally maligned or treated appropriately.

Treated Unjustly	Treated Justly

Final Assessment: Is Caliban treated unjustly or appropriately? Explain.

Student Name ______________________ Date ________



ACTIVITY 29

Headlining the Play

Background Shakespeare never seems to let the action diminish in his plays, and *The Tempest* is no exception.

Directions Decide which event is of most importance to each of the acts. Then write a headline depicting those events for each of the five acts. Remember that headlines often employ alliteration (**B**rawny **B**adgers **B**ludgeon **B**eagles in Semifinals), use vivid action verbs, and are straightforward and attention-getting. Generally, articles (a, an, the) are left out of headlines.

Act one headline:

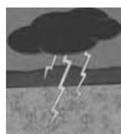
Act two headline:

Act three headline:

Act four headline:

Act five headline:

Student Name ______________________________ Date ____________



ACTIVITY 30

Review

Background Number the following events from *The Tempest* to match the order in which they occurred.

Act one

_____ Prospero tells Miranda the story of how they came to the island.

_____ Miranda and Ferdinand meet for the first time.

_____ Ariel reminds Prospero of his promise to free him, and Prospero grows angry.

_____ The ship is caught in a tempest.

Act two

_____ Antonio convinces Sebastian to overthrow Alonso.

_____ Antonio and Sebastian mock Gonzalo.

_____ Caliban leads Stephano and Trinculo to Prospero.

_____ Ariel wakes Gonzalo to warn him of the danger Antonio and Sebastian intend.

Act three

_____ Ferdinand and Miranda declare their love for each other.

_____ Ariel disguises himself as a Harpy.

_____ Ariel, invisible, provokes a fight between Stephano and Trinculo.

_____ Alonso, Gonzalo, and their men see a supernatural banquet before them.

Act four

_____ Stephano and Trinculo steal the clothes Prospero has commanded Ariel to leave for them.

_____ Prospero gives his blessing to Ferdinand and Miranda.

_____ Prospero remembers that Caliban, Trinculo, and Stephano are coming to kill him.

_____ A supernatural wedding masque is performed.

Act five

_____ Alonso learns that his son is alive and engaged to Miranda.

_____ Miranda and Ferdinand are observed playing chess.

_____ Prospero decides that he will forgive his brother.

_____ Prospero speaks the epilogue to the audience.

Student Name ______________________________ Date ____________



The Tempest

Final Test

Directions: Read the following quotations from *The Tempest*, and, in the space provided, write the letter of the character who spoke the line. All letters will be used at least once.

a. Antonio
b. Prospero
c. Caliban
d. Ariel
e. Gonzalo
f. Alonso
g. Miranda
h. Stephano

___ 1. "All the infections that the sun sucks up from bogs, fens, flats, on Prosper fall, and make him by inch-meal a disease!"

___ 2. "Go release them, Ariel: my charms I'll break, their senses I'll restore, and they shall be themselves."

___ 3. "I do not know one of my sex; no woman's face remember, save, from my glass, mine own; nor have I seen more that I may call men than you, good friend . . ."

___ 4. "Monster, I will kill this man: his daughter and I will be king and queen—save our graces!—and Trinculo and thyself shall be viceroys."

___ 5. "I long to hear the story of your life, which must take the ear strangely."

___ 6. "I would with such perfection govern, sir, t' excel the Golden Age."

___ 7. "Not a hair perished; on their sustaining garments not a blemish, but fresher than before; and, as thou bad'st me, in troops I have dispersed them 'bout the isle."

___ 8. "Twelve year since, Miranda, twelve year since, thy father was the Duke of Milan, and a prince of power."

___ 9. "What thou shouldst be; th' occasion speaks thee; and my strong imagination sees a crown dropping upon thy head."

___ 10. "I'll swear, upon that bottle, to be thy true subject; for the liquor is not earthly."

(continued)

Directions: Choose the letter of the best answer. Write it in the space provided.

___ 11. Who is the last person to speak in the play?
   a. Sebastian
   b. Alonso
   c. Ariel
   d. Prospero

___ 12. How old was Miranda when she and her father were banished from Milan?
   a. three
   b. two
   c. four
   d. one

___ 13. What was the name of Caliban's mother?
   a. Ariel
   b. Xanadu
   c. Elixia
   d. Sycorax

___ 14. Who mistakes Trinculo for a spirit?
   a. Stephano
   b. Caliban
   c. Alonso
   d. Sebastian

___ 15. What form of punishment does Prospero use for Caliban?
   a. whipping
   b. pinching
   c. yelling
   d. banishment

___ 16. Who is referred to as a "monster" throughout the play?
   a. Sebastian
   b. Alonso
   c. Prospero
   d. Caliban

___ 17. Which of the following is *not* the name of one of Prospero's spirits?
   a. Iris
   b. Clover
   c. Ceres
   d. Juno

___ 18. What is a tempest?
   a. a tornado
   b. a temper tantrum
   c. a beautiful spirit
   d. a storm

___ 19. What makes Alonso, Sebastian, and Antonio feel guilt about their betrayal of Prospero?
   a. supernatural music
   b. Ariel pretending to be the spirit Harpy
   c. Gonzalo reminding them of it
   d. Miranda's testimony

___ 20. Where will Ferdinand and Miranda go to have a proper wedding ceremony?
   a. Naples
   b. Verona
   c. Milan
   d. Illyria

Student Name ______________________________ Date ____________



CULMINATING ACTIVITY 1

Essay on The Tempest

Directions Write a multi-paragraph essay on one of the following questions:

1. Is Caliban a savage, evil monster or a maligned and misunderstood creature? Prove it by the events and passages from the play.
2. Scholars have considered the theme of this play as "repentance and forgiveness"; do you consider this to be the central theme of the play? Support your judgment in the essay.

Suggested length: 4–6 pages. You will need additional sheets of paper for this activity.

Student Name ______________________________ Date __________



CULMINATING ACTIVITY 2

Survivor, *Shakespeare-style*

Directions Use all the major characters in *The Tempest* and have them participate in one episode of a reality show similar to *Survivor.* Use modern-day speech, but have the situations presented in this one-hour episode parallel the events of the play (for example, Ferdinand and Miranda falling in love so quickly, Caliban being enamored of liquor and acting foolishly, and so forth). You must develop a script and prepare to act out the episode in class. All students in the group must have an active role. You may have a moderator or narrator, and you may include contrivances of the real show, such as voting someone off at the end. Have fun with this activity, but try to stay true to the characters as they were written in the play.

Student Name ______________________ Date __________



CULMINATING ACTIVITY 3

Music in The Tempest

Directions Music is a theme that recurs throughout the play, with mysterious and beautiful music often being played as a backdrop to the events. Write a list of modern-day songs that represent one to three events from each act. Then retitle the songs so that the titles reflect the event(s) the songs are symbolizing (write the real title in parentheses underneath your new title). For extra credit, actually burn the songs onto a CD, and create a cover with the information above.

Student Name ______________________________ Date ____________



CULMINATING ACTIVITY 4

Create a Movie Poster or a Book Jacket

Directions Imagine that you are a graphic designer working on designing either a movie poster or a book jacket to promote *The Tempest*. Incorporate one of the major events from the play and as many of the characters as possible into your design. Make the design enticing and colorful, so that anyone seeing it would feel compelled to read the book or see the movie. Make both the lettering and design big and easy to read. You may use posterboard or another sheet of paper for your design.

Student Name ______________________ Date __________



CULMINATING ACTIVITY 5

The Tempest *in Another Era*

Directions Many events occurring in *The Tempest* could happen in any age: desertion on an island, falling in love against a parent's wishes, or betraying a brother. Choose an era in which to set the play, choose the most important events from each act, and rewrite the play to suit that era. In groups of four or five, work on typing a script and choosing roles. Then learn your part so that you may perform for your class. You are boiling the original play down to the most important events (and those that easily fit into your chosen era), so try to keep the performance time to eight minutes or less.

Activity 1

Answers will vary, but the following may serve as a guideline:

	How did this character come to know and serve Prospero?	How does the character feel toward Prospero?	What type of errands/service does the character perform for Prospero?	Give a physical description of this character as you imagine him to look.
Ariel	Ariel was imprisoned by the witch Sycorax, and Prospero saved him on the condition that he serve Prospero.	He seems to feel a certain amount of loyalty to Prospero, but Ariel also longs for his freedom. He is fearful of Prospero's power.	Ariel performs all of the supernatural errands of Prospero, such as making sure the men don't drown, pretending he's a Harpy, and so forth.	Answers will vary.
Caliban	When Prospero and Miranda first landed, Caliban was the one living there. He showed them around and told them where to find food, water, and so forth.	He feels wronged by Prospero since he is made to be Prospero's slave and is imprisoned in a cave (for attempting to rape Miranda). He is frightened of Prospero, since punishment always means physical pain for Caliban.	He gathers wood and performs house-servant duties for Prospero. His work mainly involves physical labor.	According to the play, he is deformed and hunchbacked; Trinculo thinks he looks like a corpse or a fish. Answers will vary depending upon interpretation.

Questions 1 and 2: Answers will vary.

Activity 2

Answers may vary slightly.

Twelve years ago, Prospero was the Duke of **Milan** and a powerful **prince.** Prospero's brother, named **Antonio,** managed Prospero's kingdom for him as Prospero obsessively studied the Liberal **Arts. Antonio** began to form secret alliances with Prospero's supporters to usurp Prospero's power and position. Antonio's most powerful alliance was with the King of **Naples,** to whom he pays annual **tribute** for protection. Antonio also paid him to **banish** Prospero from his dukedom and throw Prospero and Miranda out to **sea.** A noble Neapolitan named **Gonzalo** provided them with food, water and books. Fortune has

brought Prospero's **enemies** to the shore of his island, and he plans to exact his revenge upon his brother.

Activity 3

Answers will vary.

Activity 4

Answers will vary.

Activity 5

1. F	6. F
2. F	7. F
3. T	8. T
4. F	9. F
5. T	10. T

Activity 6

Answers will vary, but the following may serve as a guideline:

Miranda: Prospero's daughter is naive about human nature and love, having known only Prospero and Caliban her entire life. She is immediately attracted to Ferdinand, and pleads on his behalf with Prospero. "My affections are then most humble; I have no ambition to see a goodlier man."

Caliban: He is the deformed son of the witch Sycorax, who is now dead. He serves as a slave to Prospero and is imprisoned for trying to rape Miranda. He hates Prospero for taking his island and enslaving him and shows no remorse for his attempted rape. "O ho, O ho! would't had been done! Thou didst prevent me; I had peopled else this isle with Calibans."

Ariel: He is the fairy/spirit servant to Prospero, who saved him from the imprisonment and torture of Sycorax. He longs to be free. "Is there more toil? Since thou does give me pains, let me remember thee what thou hast promised, which is not yet performed me."

Ferdinand: He is a prince and the son of the King of Naples, whom he presumes is drowned. He is taken "prisoner" by Prospero, even though Prospero secretly wants an alliance between his daughter, Miranda, and Ferdinand. Ferdinand is immediately taken with Miranda. "O, if a virgin, and your affection not gone forth, I'll make you the Queen of Naples."

Gonzalo: An old but honest councilor to Alonso, he is maligned by the younger generation. He tries to see the best in every situation, and he is the one who helped Prospero and Miranda when they were turned out to sea. "It is foul weather in us all, good sir, when you are cloudy."

Sebastian: He is the King's brother and is very sarcastic and rude about Gonzalo. Also, he is easily convinced by Antonio to overthrow his brother and seize the power of Naples. "Thy case, dear friend, shall be my precedent; as thou got'st Milan, I'll come by Naples."

Alonso: The King of Naples, he was aligned with Antonio when Antonio usurped his brother Prospero's position of Duke of Milan. He is father to Ferdinand, whom he presumes has drowned. "For, coming thence, my son is lost, and in my rate, she too, who is so far from Italy removed I ne'er again shall see her."

Antonio: He is Prospero's brother who usurped his power and banished him and Miranda and has no remorse about this. He is sarcastic and mean to Gonzalo. He convinces Sebastian to kill Alonso and seize Alonso's power. "And look

how well my garments sit upon me; much feater than before: my brother's servants were then my fellows; now they are my men."

Activity 7

Answers will vary, but the following may serve as a guideline:

1. We are alive, whereas others have perished, so we have a reason to be thankful/joyful.
2. This island seems to have everything that is life-sustaining.
3. Our garments seem brand new, despite being through a shipwreck and drenched in salty seawater.
4. You need to think before you speak, Sebastian. Your words are hurtful and like rubbing salt in an open wound. You need to speak words of comfort right now.
5. In my kingdom, there would be no trade or commerce and therefore no greed or poverty; we would all live as kings, free and idle to do as we please; men and women innocent and equal.
6. Answers will vary.

Activity 8

Answers will vary.

Activity 9

1. contraries or opposites—this means that he would do everything opposite to the way it is done now in kingdoms. There would be no trade or wealth or occupations.
2. They would do nothing and have no occupation. They would simply enjoy existing.
3. nature
4. His kingdom would be a kind of natural Utopia where everything is shared and no one has any worries. His kingdom would be like the Golden Age.
5. They think his plan foolish, unrealistic, and imbecilic. They mock him at every turn, finding fault with every idea they think is outlandish.

Activity 10

1. g	6. f
2. c	7. d
3. e	8. g
4. b	9. b
5. a	10. c

Activity 11

Answers will vary, but the following may serve as a guideline:

Ferdinand (lines 37–48):

Beautiful Miranda! Most precious creature in the world! I've admired and respected many women, and many times their sweet words have deceived me and made me fall for them with my too naive and eager ear; however, though I have loved several others, all have had some defect of character that stood in stark contrast with the nature she portrayed. You, dear Miranda, are so perfect and flawless, incomparable, and represent the best of all women!

Miranda (lines 48–68):

I don't know any other women, and I don't remember even one's face except, of course, mine own from the mirror. Nor have I seen men other than you, dear one, and my dear

father. How people are supposed to look I am unaware of, but I swear upon my virginity, my only jewel, I wouldn't wish any companion in the world other than you; nor can my imagination come up with anyone besides you or better than you to be fond of. Do you love me?

Ferdinand (lines 69–73):

Heaven and earth be my witnesses to this utterance, and mark what I profess with something beautiful should I speak the truth. If I lie, then punish me! I, beyond everything else in the world, do love, prize and honor you.

Miranda (lines 76–82):

I cry at how unworthy I am for this bliss, that I dare not give to you what I so passionately desire to give (my love), much less accept what I shall die if I don't receive (your love). But I must do away with false modesty and hedging; the more I try to hide my love, the greater it shows. I'm done with foolish riddles! I will be honest and plain! I will be your wife if you will have me . . .

Activity 12

Scenes will vary.

Activity 13

Answers will vary, but the following may serve as a guideline.

Symbol	What the Symbol May Represent
The tempest/water	Death and rebirth; catalyst for revenge and justice; fate; raw and untamed nature
Caliban	The savage; the native; defiled land
Ariel	Supernatural world; magic and mystique
Prospero's books	Knowledge and the possibility it has for becoming a dangerous elixir; his tie to life as it used to be; his downfall
Wine/drunkenness	Invasion of the colonial world into raw and undefiled virgin land; vice of any sort; foolishness and lust for material wealth
The island	Unspoiled beauty; danger; undiscovered country

Activity 14

Answers will vary.

Activity 15

1. c
2. b
3. d
4. c
5. b
6. a
7. b
8. a
9. d
10. b

Activity 16

Answers will vary.

Activity 17

Descriptions will vary.

Activity 18

Scenes will vary.

Activity 19

Answers will vary.

Activity 20

1. d	6. e
2. a	7. b
3. c	8. h
4. g	9. f
5. d	10. g

Activity 21

1. He has made the sun stop shining at noontime.
2. He has created storms.
3. He has made the sea and the sky wage war.
4. He has added balls of fire to thunderbolts.
5. He has split Jove's sacred oak trees with Jove's own thunderbolts.
6. He has made rock tremble and shake.
7. He has pulled up mature pine and cedar trees by their roots.
8. He has awakened the dead and let them out to roam.
9. Answers will vary, but perhaps it is symbolic of a new start; he will regain his dukedom and be fully aware of what is going on (as opposed to the past when he was so preoccupied with learning that he allowed his brother to take power).

Activity 22

Answers will vary, but the following may serve as a guideline:

Prospero: He lost the dukedom of Milan to his brother and was cast away to perish on the sea with his young daughter. His resolution was confronting his usurpers with their guilt, reclaiming the power of Milan, seeing his daughter fall in love with Ferdinand and therefore allying him with the powerful King of Naples, and forgiving everyone (thereby letting go of years of bitterness).

Miranda: She was bereft of a suitable companion except for her father. She now has a husband and a new life to look forward to.

Alonso: He thought his son was drowned, and he was never going to see his daughter again. Now he has gained a daughter-in-law, and his betrayal of Prospero has been forgiven and rectified by the union of his son and Miranda.

Antonio: He was not the rightful Duke of Milan. That has been resolved, and he has been forgiven.

Ariel: He longed for his freedom from serving Prospero. At the end of the play, Prospero (somewhat wistfully) releases him.

Caliban: He is imprisoned and a slave to Prospero. He is forgiven by Prospero for attempting to have Prospero killed, and Prospero will return to Milan, thereby granting Caliban his freedom and his island once again.

Activity 23

Monologues will vary.

Activity 24

Parodies will vary.

Activity 25

1. f
2. b
3. d
4. h
5. a
6. e
7. c
8. g
9. d
10. i

Activity 26

Essays will vary.

Activity 27

Scenes will vary.

Activity 28

Answers will vary.

Activity 29

Headlines will vary.

Activity 30

Act one: 2, 4, 3, 1

Act two: 2, 1, 4, 3

Act three: 1, 4, 2, 3

Act four: 4, 1, 3, 2

Act five: 2, 3, 1, 4

Final Test

1. c
2. b
3. g
4. h
5. f
6. e
7. d
8. b
9. a
10. c
11. d
12. b
13. d
14. b
15. b
16. d
17. b
18. d
19. b
20. a

Culminating Activity 1

Essays will vary, but the following may serve as a grading guideline:

- Strong thesis which remained focus for entire paper
- Textual support
- Within length guidelines
- Properly attributed quotations from play
- Demonstrated understanding of text
- Well-supported thesis
- Proper spelling and punctuation

Culminating Activity 2

Skits will vary, but the following may serve as a grading guideline:

- Students were not overly tied to scripts (practiced enough)
- Demonstrated understanding of play; didn't misinterpret lines or events
- Participation by everyone in group
- Energetic and enthusiastic performance; spoken loudly enough for everyone to hear

Culminating Activity 3

Songs will vary, but the following may serve as a grading guideline:

- Accurately interpreted and represented events occurring in the play
- Titles inventive, creative, and reflect the events of the play
- Followed directions, and everyone in group participated

Culminating Activity 4

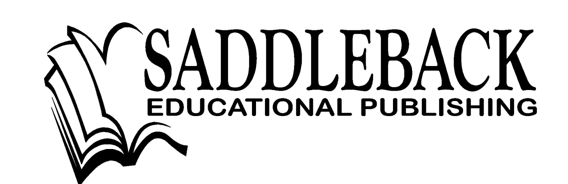
Posters and book jackets will vary, but the following may serve as a grading guideline:

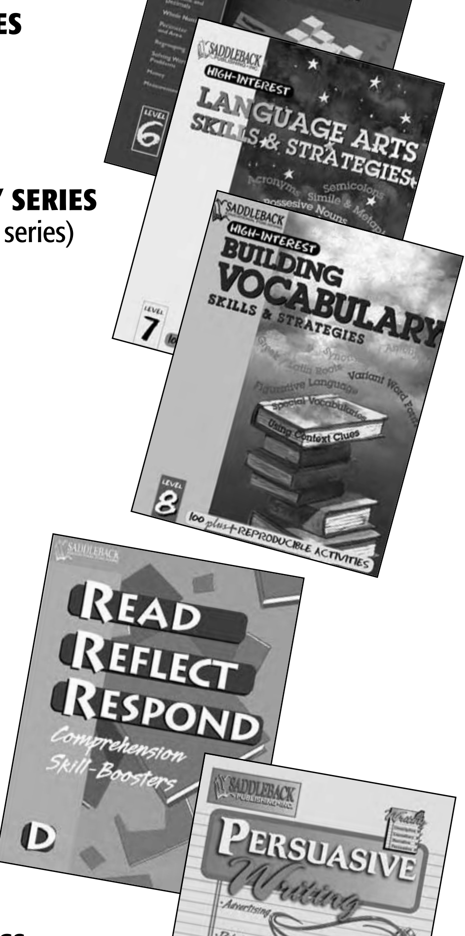
- Colorful
- Easy to read
- Incorporated title
- Represented the book and events appropriately

Culminating Activity 5

Skits will vary, but the following may serve as a grading guideline:

- Chose the most important events from each act
- Acted script with enthusiasm
- Participation by everyone in group
- Kept play recognizable
- Stayed within time guidelines
- Appropriately represented era





MORE EXCITING TITLES

SADDLEBACK'S "IN CONTEXT" SERIES
(Six 112-page worktexts in each series)

- English
- Reading
- Vocabulary
- Practical Math

SADDLEBACK'S "SKILLS AND STRATEGIES" SERIES
(Six 144-page reproducible workbooks in each series)

- Building Vocabulary
- Language Arts
- Math Computation
- Reading Comprehension

READING COMPREHENSION SKILL BOOSTERS

- Read-Reflect-Respond, Books A, B, C, & D

WRITING 4
(Four 64-page worktexts)

- Descriptive Writing
- Expository Writing
- Narrative Writing
- Persuasive Writing

CURRICULUM BINDERS
(100+ activities in each binder)


ENGLISH, READING, WRITING . . .

- Beginning Writing 1 & 2
- Writing 1 & 2
- Good Grammar
- Language Arts 1 & 2
- Reading for Information 1 & 2
- Reading Comprehension 1 & 2
- Spelling Steps 1, 2, 3, & 4
- Survival Vocabulary 1 & 2

MATHEMATICS . . .

- Pre-Algebra
- Algebra 1 & 2
- Geometry

SCIENCE . . .

- Earth, Life, & Physical

STUDY SKILLS & TEST PREP . . .

- Standardized Test Prep 1 & 2
- Study Skills 1 & 2

SADDLEBACK'S HIGH-INTEREST READING SERIES

- Astonishing Headlines
- Barclay Family Adventures
- Carter High
- Disasters
- Illustrated Classics Series
- Life of…Series
- PageTurners
- Quickreads
- Strange But True Stories
- Saddleback's Classics
- Walker High



Visit us at www.sdlback.com for even more Saddleback titles.

Complements Saddleback's Classics, Saddleback's Illustrated Classics™ or any Shakespeare playscript

SHAKESPEARE MADE EASY King Lear

SHAKESPEARE MADE EASY Twelfth Night

SHAKESPEARE MADE EASY The Merchant of Venice

SHAKESPEARE MADE EASY Hamlet

SHAKESPEARE MADE EASY A Midsummer Night's Dream

SHAKESPEARE MADE EASY Henry IV, Part One

SHAKESPEARE MADE EASY The Tempest

SHAKESPEARE MADE EASY Julius Caesar

SHAKESPEARE MADE EASY Romeo and Juliet

SHAKESPEARE MADE EASY Macbeth

For information on other Saddleback titles,
visit our website: www.sdlback.com



3 Watson • Irvine, CA 92618 • 1-888-735-2225 • sdlback.com